

## MOVIE HIGHLIGHTS

### DOC HOLLYWOOD

Michael J Fox is in top form as a doctor more interested in a chance at the good life than playing doctor in a public hospital. When we first see him, he is slaving away in a run-down Washington hospital earning little money. Then his chance arrives: apply for a job as a Beverly Hills plastic surgeon, take advantage of every curvaceous girl in your path, sit back and watch the ebb and flow of the money pouring in.

So Dr. Stone heads off to this land of milk and honey in his fancy Porsche. Then tragedy strikes: his car crashes "into" a small country town, squash capital of the USA, and he is left stranded in a one-horse town, destined to live an unpredictable existence. Stone's life is not turning out how he planned it; worse still, he falls in love with a beautiful ambulance driver. Definitely not on his agenda!

*Doc Hollywood* is a gentle romantic comedy from director Michael Caton-Jones, who previously brought us *Scandal* and *Memphis Belle*. It can be easily described as a 'feel-good' movie, and it is. It's an old-fashioned kind of film, something rare from mainstream Hollywood. Michael J Fox fans will love it, and its popularity in the US will no doubt be repeated here.

Paul Fischer

*Doc Hollywood* is scheduled for release on October 10.

Top left: Michael J Fox  
Left: Dr Stone's love interest,  
played by Julie Warner

Below: Michael J Fox and Julie Warner





## ON LOCATION

### Preview goes on the set of **THE GREAT PRETENDER**

Perth, 1957. Rock 'n' roll was in its infancy, post-war conservatism was rife and teenagers still thought a lot about sex. David Elfick's *The Great Pretender* is a new Australian film comedy which recently wrapped on location in Perth and Kalgoorlie.

It's essentially the story of a teenage lad, his excessive libido and the need to rid himself of his virginity whilst also searching for love in small town Australia. Unlike most Australian period films which have an earthy, dark texture, director Elfick, who has won international acclaim for his TV trilogy *Fields of Fire*, has used colour in a unique way. "It's a much brighter film, full of rich colours, which makes it stylistically different from a lot of period films made here."

The film contains an impressive cast of new and familiar faces, which include 17-year old Craig Adams (soon to be seen in the acclaimed *Holidays On The River Yarra*) in the central role of Ken, an artistic sixteen-year old with



a rampant libido and a fascination with the opposite sex.

Director Elfick describes Ken as "one of those boys that didn't make the football team. He wears glasses and is a little bit 'off-beat', with a fervent interest in the opposite sex. He's quite a character; very endearing and vulnerable with a good sense of humour." The director believes that Craig Adams is a major find. "If you look at the history of Australian cinema, most of our stars succeeded as a result of particular projects.

Nobody had heard of Mel Gibson until *Mad Max* or Judy Davis

until she did *My Brilliant Career*. Craig's success as an actor will depend on the films he does as much as his inherent talent, and I'm sure that he's a major find." The actor describes his character as someone "who has all the knowledge of a lot of things, but has never experienced them."

Joining Craig in front of the camera are Russell Crowe, winning rave reviews for *Proof*, who plays a bureaucratic Welshman whose own conservative background comes in for a bit of a hammering. Rhondda Findleton, seen recently in the Australian episode of *Inspector Morse*, plays Ken's divorced mother, and talented Martin Sacks (*Emoh Ruoh*) plays a salesman and town romeo.

The idea for *The Great Pretender* began in the bar of the Royal Perth Yacht Club, whereby Elfick and wealthy entrepreneur Ron Clarke discussed life's early frustrations and inhibitions, and a film was born through a schooner of beer. David says that he enjoyed the experience of directing this 1950's coming-of-age comedy "apart from the incessant rain and Rhondda Findleton's conjunctivitis." He wants to see the film released by mid-January 1992, and according to all reports, it's another Aussie film worth waiting for.

Paul Fischer





## A roundup of new films in production

Jack Nicholson gets to play a small time crook with a heart of gold in his next film, *Man Trouble*. His co-star is **Ellen Barkin** who calls for his assistance in "looking after her and the place" when she babysits the home of her sister (**Beverly D'Angelo**). The role played by Jack was offered to both **Robert De Niro** and **Al Pacino** before Nicholson. **Diane Keaton**, **Jessica Lange** and **Meryl Streep** were all considered for the female lead and Barkin landed the part almost by default since Streep had all but signed up for it. Delays in negotiations - she wanted \$1 million more than her regular \$4 million fee plus a share of the gross to match the \$8 million plus 20% of the gross offered to Nicholson - followed by Streep falling pregnant, led to her pulling out, leaving the way clear for Barkin, who jumped at the opportunity to play a different type of character to the tough women of her previous roles.



Jack Nicholson

**Pen Densham** who co-scripted the current *Robin Hood: Prince of Thieves* with fellow producer **John Watson**, has confirmed that he has already written an outline for a proposed *Prince of Thieves II*. The success of the **Kevin Costner** starring film has led him to prepare a more detailed script and make an initial approach to Costner to reprise the role. Neither Costner nor Densham have given any indication as to the actor's interest in a sequel.

**Peter Weller** and **Robert Hayes** will next be seen together in *50/50*, an action adventure filmed in Malaysia which examines the perils of over-throwing the government of an island nation. Its director is **Charles Martin Smith** (*Starman*). Weller will also appear in **David Cronenberg's** film adaptation of William S Burroughs' *Naked Lunch* with **Ian Holm**, **Roy Scheider** and **Julian Sands**.

Director **James Ivory** and producer **Ismael Merchant**, who made the film versions of E. M. Forster's *A Room With a View* and *Maurice*, return to Forster's literary works for their next project, *Howard's End*, about the British upper class. **Helena Bonham Carter**, **Vanessa Redgrave** and **James Wilby**, who will be familiar to audiences of former Ivory/Merchant productions, are joined by **Anthony Hopkins** in the new film.

After a string of what he calls "coat and tie jobs", **Harrison Ford** has returned to the action adventure genre for his next film, titled *Night Ride Down*. Ford plays a railway executive in 1934 who embarks on a train journey in pursuit of his kidnapped daughter. From the director of the Al Pacino/Ellen Barkin thriller, *Sea of Love*, **Harold Becker**.

**Michelle Pfeiffer** has scored the coveted role of Catwoman in *Batman II*, following the withdrawal of **Annette Bening** who has fallen pregnant. In order to fulfil the role, Pfeiffer herself has had to withdraw from *Mr Jones* in which she was to have starred opposite **Richard Gere**.

Inspired by the popularity of the opening scenes in *Indiana Jones And The Last Crusade* which showed Indy as a teenager, **George Lucas** has rushed a TV series called *The Young Indiana Jones Chronicles* into production. The \$20 million series, being filmed in Barcelona, Spain by director **Terry Jones**, stars **Sean Patrick Flanery** as "Junior".

**Arnold Schwarzenegger**, fresh from the success of *Terminator 2: Judgement Day*, has begun work on his next project with director **Paul Verhoeven**, an action adventure about the search for the Holy Grail in the time of the Crusades. The concept for the film came when Schwarzenegger and Verhoeven were throwing about ideas for a future project together during the shoot of *Total Recall*. They both agreed that the time of the crusades was a fascinating time period

which has been neglected by Hollywood and decided there and then to work towards doing something in the latter half of 1991. The film should be ready for the US Summer season of 1992.

## In brief ....

**Mick Jagger** and **Emilio Estevez** are to play the hunter (Jagger) and his prey in the futuristic bounty hunter adventure, *Free-Jack* ... **Charles Dance** and **Charles Dutton** have joined the cast of *Aliens III*, which is scheduled for a North American theatrical release during the last months of 1991 ... **Brigitte Nielsen** will star in the sequel to *976-Evil* ... **Peter Bogdanovich** directs **Carol Burnett**, **Michael Caine**, **Christopher Reeve** and **John Ritter** in *Noises Off*, a comic farce about a touring company that is putting on a crazy farce ... **Samantha Mathis**, who shone in *Pump Up The Volume*, joins **Dan Aykroyd** in *This Is My Life*, a comedy/drama about two sisters who grow up seeing more of their comedian mother on TV than at home.





## a critic's view of films in current theatrical release

## THE NAKED GUN 2 1/2 - THE SMELL OF FEAR

(PG)

This is a movie where all one's critical faculties are well and truly left at the door. Forget about being a serious movie critic; this film is for the insane and inane in all of us. Leslie Nielsen is, for better or for worse, back as that master of ineptitude, Lt. Frank Drebin. This time around, Drebin is in hot pursuit of a group of environmental terrorists out to usurp the world's primary source of energy. At least I think that's what the film is about. No matter, this is not a film whereby plot has much consequence. You just sit back and allow yourself to be bombarded by the visual gags and brilliant one-liners.

It's a riot of a film, imaginatively directed by David Zucker, who pokes fun at everything, including the film's closing credits. Some of the jokes don't quite work, but overall it's a mindless hoot of a film, featuring a brilliantly deadpan Leslie Nielsen, back as Drebin, flanked by some comic co-stars who are perfect foils for Drebin's stupidity. From the film's hilarious opening sequence through to the end, this new *Naked Gun* is a comic blast which will leave you in stitches.

## CITY SLICKERS

(PG)

Good comedies that focus more on character than situation are a rarity, and while *City Slickers* has an air of predictability about it, the film emerges as a light, warm-hearted piece, nicely scripted and competently directed. Billy Crystal, Daniel Stern and Bruno Kirby are all superb as three close friends who, every year, travel on some fairly outrageous excursions. This time around, in an attempt to solve their particular mid-life crises, they head west on a real cattle drive where they confront their own fears, settling their restless lives and personal traumas.

Mitch (Crystal) is celebrating his 39th birthday and is depressed, with a dead-end job and a seemingly staid relationship with his wife; Phil (Stern) is deeply miserable and suicidal when the wife he loathes discovers that he's had an affair with a cashier; Ed (Kirby), a one-time philandering bachelor, has now married and is frightened of starting a family in case he's unfaithful. Each has his particular cross to bear, and on this Western odyssey, they look to find true friendship and happiness.

Like *Doc Hollywood*, *City Slickers* is a charming comedy, beautifully directed by Ron Underwood (*Tremors*). It's a movie which has everything: adventure, tenderness, a calf that virtually steals the film, great dialogue and a gem of a performance by Jack Palance who

overshadows everyone. There are plenty of laughs in what star Crystal calls a "coming of middle-age story." It's by no means a great film, but it's a warm, funny and truthful movie about friendship.

## MY FATHER'S GLORY

(G)

This magnificent French film was one of France's most commercially successful films of last year and has been equally successful outside of its native country. Based on Marcel Pagnol's own autobiography, *My Father's Glory* is a delicate film about childhood and memories. It revolves around 11-year old Marcel, and the adventures he shares with his teacher-father whilst on a memorable vacation in the country.

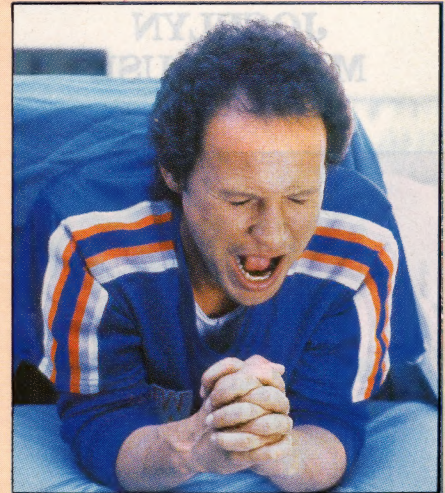
Under the sensitive direction of Yves Robert, it is an example of French cinema at its best, a glowing, finely executed masterpiece that explores with sensitivity and gentle humour, the view of the world as seen through a child's eyes. There is also a sequel, *My Mother's Castle*, set for release later this year. Meanwhile, lovers of intelligent cinema should gather in droves to see this masterful and poetic classic of a film.

## SHORT TAKES

*Jungle Fever* is Spike Lee's most powerful film to date. Wesley Snipes plays a successful advertising executive, and happily married man, who falls in love with a working-class Italian, superbly played by Annabella Sciorra. It's bad enough that he's married; it's the fact that he's also Black that causes its share of problems. Spike Lee's film is a relentless, hard-hitting exploration of a perennial social concern. It's vivid, brilliantly acted and painfully honest. Though a trifle long, Lee has made a film as much about the apparent divisions of New York urban society, as interracial relationships. It's a powerhouse of a movie that will create considerable discussion after the curtain closes.

*The Magic Riddle* is a delightful film for young children. Produced and directed by Australia's Yoram Gross, this richly textured little film is a fairytale about young Cinderella's stepmother's determination to prevent her finding her father's will. Along the way, she seeks help from a variety of beloved characters: Pinocchio, the Seven Dwarfs and of course a handsome prince. Not as elaborate as Disney animation, but given its budget, is immensely charming with a terrific musical score to boot.

Paul Fischer



City Slickers



Naked Gun 2 1/2 - The Smell Of Fear



My Father's Glory



## JOCELYN MOORHOUSE

director



Few Australian directors have received more acclaim and sudden international recognition in so small a time frame as Jocelyn Moorhouse. With just one feature film to her credit, *Proof*, Jocelyn has established herself as an original, creative talent as both a writer/director. Her decision to become a director, stems from her own love of movies and other artistic obsessions, as she explains to me from a Sydney hotel suite on the eve of the movie's opening.

"Part of my desire to be a film maker is that I've always loved films. My parents always used to take us so it became a part of my life. I also made a calculated decision that I wanted to do something with my life that would bring together a lot of my passions, which are art, literature, music and particularly photography. I kind of remember working it out when I was a teenager and saying: 'well, actually, I can get all of that fulfilment in movies.' I guess I was pretty optimistic, wasn't I? So I set out to make it my career."

Indeed she did. She studied directing at the Australian Film, Television and Radio School, from where she graduated in 1984. After graduation, she was offered a job in the Channel 7 Drama Unit as a script editor and writer, honing and developing her own skills as a scriptwriter. She wrote and directed a short film, *The Siege Of Barton's Bathroom*, which she later developed into a 12-part TV series.

But it's her first feature film *Proof*, a highly original, quirky comedy-drama which Moorhouse both wrote and directed, that has won her plaudits both here and overseas; it was the major success story at this year's Cannes Film Festival and was featured in both the Sydney and Melbourne Film Festivals. The

film, which opened in Sydney and Melbourne last month, is the unusual story of Martin (Hugo Weaving) a mistrusting blind photographer, and his relationships with Celia, a manipulative housekeeper and Andy, a good-natured kitchen-hand.

Like all good writing, Jocelyn based her script on a fair amount of truth. "A friend of mine told me about someone whom she'd met, who'd gone blind and continued to take photos. That in itself was enough to get me interested. She then told me that he got his children to describe the content of the photos, and I thought that was astonishing and had a lot of potential. But it sounded too much of a happy ending in terms of story material." It was a great story from life, but in order for Jocelyn to write a movie, she needed a lot more dark areas. "So I decided, what if the guy had never seen, and therefore taking photos was in a way trying to get some concept of what sight is; and what if he had nobody he could trust and he has to find someone to trust to describe the photos." Writing her first feature script didn't come easy. "I needed a lot of energy and a hell of a lot of discipline." From the time Jocelyn began developing the idea for *Proof*, through to its final draft took three years, and she was still as passionate at the end of that period, as she was from the outset. "It really haunted me; that's how I knew how to hang on to it."

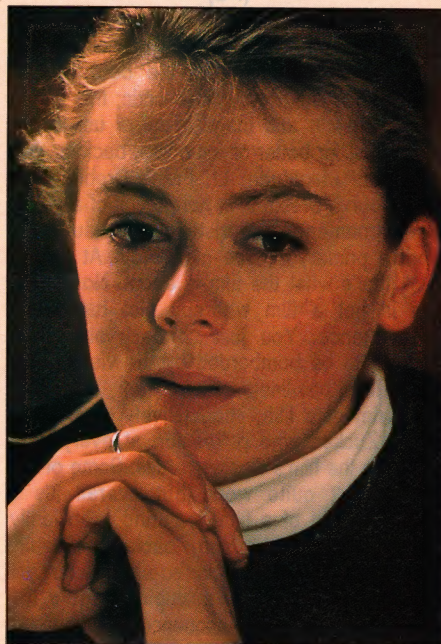
When looking at the film, one's first impression is how snugly the film's three principal actors - Hugo Weaving, Russell Crowe and Genevieve Picot - fit into their respective characters. While Jocelyn is thrilled about her perfect casting, she didn't write the script with any particular actor in mind. "I'm so amazed that I got the cast that I considered to be perfect for those roles. But I always imagined Martin looking a lot like Hugo does, and I always imagined Celia and Andy looking a lot like they do."

While strong characterisation is a major strength of *Proof*, it's also a complex, thematic work. For the writer/director, its dominant themes are "exploring Man's fear of trust, of making that leap of faith, and a fear of betrayal; the NEED to have proof that those that we love, love us back which I think is really universal. And it's extremely vulnerable of us, because we can never have real proof."

The proof of Jocelyn's success is its extraordinary acclaim in Cannes and its well deserved reviews locally and abroad. Whoever said Australian cinema is on the decline? To prove her diversity as film maker and storyteller, Jocelyn is currently writing a thriller called *Snake In The Grass*, which she describes as "really scary and quite different from anything I've ever done." Jocelyn Moorhouse is a director going places; she's an extraordinary talent.

## LISA HENSLEY

actress



In this age of competition, being in actress is a tough business. Lisa Hensley is a major talent; beautiful, bright, intuitive and full of passion, she is becoming recognised as a new star, and deservedly so. What has really established her is the new ABC mini-series *Brides Of Christ*, which premiered early this month. Co-starring Josephine Burns, Naomi Watts, Russell Crowe and Oscar-winner Brenda Fricker (*My Left Foot*), *Brides* is the story of two Catholic nuns over a seven year period.

"I play Sister Mary Paul. The series traces the life of mine and Josephine Burn's character. It starts off with us, and we're two nuns following us through seven years as we become teachers. It follows my life in and out of the convent." She largely had to rely on her imaginative skills because "I don't have any nuns who are close friends or anything, but we had some ex-nuns working as advisors on the series, who were tremendously helpful." Though she is very pleased with her work, it didn't come easy. "For me it was very emotionally gruelling, because I have to cry so much. But it's also one of the most satisfying things I've ever done."

She describes *Brides Of Christ* as "being a beautiful example of faith. It's also so indicative of Australia but without being a cliched Australian production." Based on the strength and critical acclaim of the series and Lisa's own performance, the actress will continue to impress audiences for years to come. "I really love what I'm doing; I want to do it for the rest of my life." No doubt the best is yet to come.

Paul Fischer